

Vladimir Logutov
ENCOUNTERS

December 12, 2015 – January 25, 2016
Opening: December 11, 7:00 PM

Regina Gallery is pleased to present Vladimir Logutov's personal project, 'Encounters'. This exhibition will be the third solo show housed in Regina Gallery.

"...the artist does not carry out the creative act alone. The viewer brings the work into contact with the outside world, deciphering and interpreting its inner characteristics, thus making his or her own contribution to the act of creation." Marcel Duchamp spoke these words in 1957, at the juncture of two artistic eras – Duchamp, one of the century's most hermetic creators and at the same time a revolutionary who transformed the aesthetic *objet* from a semi-sacral object to the relativized subject of public perception. Theoretically, Duchamp's thesis is completely correct; the only problem is that the typical audience would not take it upon itself to decipher anything or bring anything into contact with the outside world. That role can only belong to a professional viewer-activist occupying a mediating position between the artist and the rest of the public; furthermore, the number of such mediators would constantly increase in proportion with the growing complexity of art and the proliferation of its societal functions. Initially, critics and art dealers acted as mediators, then auctioneers, gallery owners, and agents, and finally the employees of PR agencies and curators (we'll leave out museum workers for the sake of simplicity). Except for curators, most of these people basically service the machine that is the art market – curators constitute a more complicated case because it is they who likely occupy the position of professional viewer-activist.

The birth of the contemporary curator mostly likely occurs at the moment when art, having broken out of its boundaries, begins to annex cultural territories external to its original domain: that is precisely when demand arises for an artist-viewer hybrid called the "curator." As they re-conceptualize art, curators transform from exhibitors and scholars first into rival artists and then into a type of super-performer who uses art as raw material for his or her own projects or to illustrate the ideas he or she wishes to relay. Luckily, this raw material has itself undergone significant expansion: nowadays, artistic artifacts are often placed alongside scholarly, technical, and natural ones. Thus, art becomes a genre within practical cultural studies.

And so we have Vladimir Logutov, whose discussion of 'Encounters' seems to confirm the foregoing when he asserts that for him, too, *"any fragment of reality can step into the role of a work of art."* He is entitled to this assertion as someone who, in addition to his activity as an artist, dedicates a great deal of time to curatorial work. Of course, Logutov maintains an emphasis on the *aesthetic* component of his practices, claiming that he curates from the position of an artist. In other words, for him, the outcome of this kind of activity will, in any case, be an aesthetic *form*, formalistic or post-conceptual though that form may be.

This project may only be called new to some extent because it started back in 2007. And since then, it has undergone numerous transformations, the last of which are, perhaps, the most significant.

Logutov's paintings function differently than traditional representational works. His painted creations funnel the latest type of installation-based and curatorial project into the

format of a figurative image: as the text of one of Logutov's works declares, his art is not "*a painting in an exhibition*" but an "*exhibition in a painting*." And when the exhibition is staged right "in the painting," it means that the artist has recovered his freedom to give his own ideas physical form, removing any restriction on his or her sovereignty dictated by the conventions of the contemporary art industry. In this way he arrives at a contrarian form that we might call *projective representation*. And for this *projective representation*, Logutov uses a set of interlinked techniques, of which the most important are: the creation of nested, indefinitely localized spaces; manipulation of the figure of the viewer; and textual injections.

Vladimir Levashov

Vladimir Logutov (born Samara, 1980) graduated from the Samara School of Art (department of painting, 1996-2001) and the Samara State Pedagogical University (department of visual and applied art, 2002-2006). In 2005 he completed an internship in Stuttgart, Germany. He has participated in numerous group shows in Russia and abroad, among them the First and Second Moscow Biennale of Contemporary Art, the Fourth Guangzhou Triennial of Contemporary Art. He is a two-time nominee for both the Kandinsky and the Black Square Prize. The artist's works may be found in both private and museum collections, including the Moscow Museum of Modern Art (MMOMA), the Stella Art Foundation (Moscow), and FRAC Bretagne (Brest, France). The artist lives and works in Samara and Moscow.